Metaphor and Simile in 'Richard Ⅲ'

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I gave out a brief research on Richard Ⅲ in the light of rhetorical figures in "Studies in Humanities" issued by the College of Liberal Arts at Kanazawa University in 1963. In the present study I have made a survey of the same play in terms of metaphor and simile.

(I) The importance of metaphor was emphasized by Aristotle who said, "Metaphor gives style clearness and distinction as nothing else can,"(1) and further "Strange words simply puzzle us; ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh".(2)

Thomas Wilson, author of 'the Arte of Rhetorique,' defines metaphor as follows: "A Metaphore is an alteration of a woorde, from the proper and naturall meanynge, to that whiche is not proper, and yet agreeth thereunto by some lykenesse, that appereth to be in it. An Oration is wounderfullye enriched, when apte Metaphores are gotte and applied to the matter."(3)

This play opens with the hero's introductory monologue which explains the situations, delineates his own character, and exposes his design and plan. Let us take the first eight lines and examine the rhetorical devices in them.

Now is the *winter of our discontent*
Made *glorious summer* by this *sun* of York ;
And all the *clouds* that *lour'd* upon our house
In the *deep bosom of the ocean* buried.
Now are *our* brows bound with victorious wreaths ;
Our bruised *a*rms hung up for *m*onuments ;
Our stern *a*larums changed to *m*erry *m*eetings,
*Our d*readful *m*arches to *d*elightful *m*easures.

(I, i, 1--8)

These lines are highly rhetorical: in the first four lines we see rather

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(1) Aristotle: Rhetorica, trans. by W. R. Roberts, BK Ⅲ, 1405 a

(2) ibid, BK Ⅲ, 1410 b

(3) T. Wilson: The Arte of Rhetorique (Scholars' Facsemiles and Reprints) pp. 194—195,

common-place metaphors such as 'winter of discontent,' 'glorious summer,' 'the clouds that lour'd upon our house' and so on. The word 'sun' has double meaning, that is, the 'son' of York.

In the next four lines, the antithesis between war and peace is marked with two pairs of transverse alliteration. The repetition of the same word, 'our' is known as *anaphora* in rhetoric.

Then the hero proceeds to sketching his self-portraiture.

> But *I that am* not shaped for sportive tricks,
> Nor made *to court an amorous looking-glass*;
> *I, that am* rudely *stamp*'d, and want love's majesty
> To strut before a wanton *ambling nymph* ;
> *I, that am* curtail'd of this fair proportion,
> Cheated of feature by *dissembling nature*.
>
> (I, i, 15—19)

The parallel form, 'I, that am·····' is a typical example of *anaphora* which is one of the characteristics of Euphuism. The metaphors, 'amorous looking-glass,' 'ambling nymph' and 'dissembling nature' may be callcd *personification* and these lines show a corresponding form which may be termed '*parison*'. The epithets 'amorous,' 'dissembling' are the examples of '*transferred epithet*'. The word 'dissembling' strikes the keynote of this play. Later again in his monologue the hero says ;

> I have no friend to back my suit withal
> But the plain devil and *dissembling* looks.
>
> (I, ii, 239—237)

Lady Anne calls him 'dissembler',[4] and Clarence's boy[5] and King Edward[6] echo the word 'dissemble'.

The Greek word 'dissembler' is 'eiron' from which irony (eirōneia) was derived. So, broadly speaking, this play can be characterized as a play of irony.

Then the hero reveals his mind in the following words.

> And therefore. sincc I cannot prove a lover,
> To entertain these *fair well-spoken days*,
> I am determined to prove a villain,
> And hate the idle pleasures of *these days*.
>
> (I, i, 28—31)

(4) Richard Ⅲ, I, ii, 184 (Globe Edition) (5) Ibid, Ⅱ, ii, 31 (6) Ibid, Ⅱ, i, 8

Here also we may easily notice metaphor, epiphora, antithesis, transferred epithet and other devices. Thus the monologue of the hero is highly rhetorical while such words as 'therefore' and 'since' reveal another aspect—— that is, logical structure. It shows that the author had a ready command of both rhetoric aud logic, and applied them to delineation of the characters.

The first monologue in rhetorical style is followed by rather easy and natural conversation between the hero and his brother, Clarence, and then Act I scene i comes to an end again with his monologue.

> He cannot *live*, I hope, and must not *die*
> Till George be *pack'd with post-horse up to* heaven.
> I'll in, to urge his hatred more to Clarence,
> With *lies well steel'd with weighty arguments*.
>
> (I, i, 145—148)

The metaphor, 'lies well steel'd with weighty arguments,' indicates the hero's character. The metaphor 'be pack'd with post-horse' is taken over by the metaphor, 'a pack horse' in Act I scene iii :

> Ere you were queen, yea, or your husband king,
> I was a *pack-horse* in his great affairs.
>
> (I, iii, 121—122)

Another characteristic of Richard's speech is his laconic comments which reveal his cunning and harsh character on one hand and give this play speed and terseness on the other hand. The hero says to Buckingham :

> Tut, tut ! Thou art *all ice, thy kindness freezes*.
>
> (Ⅵ, ii, 22)

> I will converse with *iron-witted fools*
> And respective boys : none are for me
> That look into me with *considerate* eyes.
>
> (Ⅳ, ii, 28—30)

To Catesby the hero says :

> *Delay* leads impotent and *snail-paced beggary* :
> Then *fiery expedition* be my *wing*,
> Jove's Mercury, and herald for a king !
> Come, muster men : *my counsel is my shield*.
>
> (Ⅳ, iii, 53—56)

Here we see a skilful combination of personification, apostrophe, and

metephors which denotes his exasperation at the bad news of Buckingham's treachery and makes his command sound stronger.

To the young prince he says :

Welcome, dear cousin, *my thoughts' sovereign.*

(Ⅲ, i, 2)

This greeting has double meaning : my thoughts' sovereign means my cherished sovereign and my sovereign who is the aim and victim of my ambition.

So wise so young, they say, do never live long.

(Ⅲ, i, 79)

Short summers lightly have a forward spring.

(Ⅲ, i, 94)

Aristotle says : "Proverbs, again, are metaphors from one species to another."[7] Quintilian also says, "The oldest type of 'sententia' is the aphorism, called *gnome* by the Greeks. Both the Greek and the Latin names are derived from the fact that such utterances resemble the decrees or resolutions of public bodies,"[8] and "I regard these particular ornaments of oratory, as it were, the eyes of eloquence."[9] These proverbial expressions are employed in Richard's 'aside' and epigrammatic words.

Richard utters disdainful comments on Queen Elizabeth right after his wooing to her daugther.

Relenting fool, and shallow, changing woman !

(Ⅳ, iv, 431)

In Act V, his terse and pithy expressions show his bravery as a warrior on one hand and tragic irony on the other hand.

True *hope* is swift, and *flies with swallow's wings* ;
Kings it makes gods, and meaner creatures *kings*.

(V, ii, 23—24)

These two lines are rhymed and metaphor is beautiful enough to be called a couplet. This couplet elevates Richard to the height a little short of Macbeth.

On the previous night of the decisive battle at Bosworth he stirs up the morale of his generals and men with the following line.

The king's name is *a tower of strength*. (V, iii, 12)

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(7) Aristotle : Rhetorica, BK Ⅲ, 1413a,

(8) Quintilian : Institutio Oratoria, BK Ⅷ, v, 3

(9) Ibid, BK Ⅷ, v, 34

In spite of his strong confidence in his power, it is known to the audience of the play that he is on the eve of destruction.

After the ghosts' scene Richard feels the pang of conscience and begins to question and answer himself, recognizing his isolated and desperate position.

O coward conscience, how dost thou afflict me !

(V, iii, 181)

My conscience hath *a thousand several tongues*,
And every tongue brings in *a several tale*,
And every tale condemns me for a villain.

(V, iii, 193—195)

Here we see *personification* and *gradaton* used ingeniously. In this soliloquy most sentences are so short that they may be called stichomithia.

When the day breaks, the night-mare still lingers in his mind.

The sun will not be seen to-day ;
The *sky doth frown* and lour upon our army.

(V, iii, 283—284)

But when Norfolk comes in, he gives orders briskly and says :

Conscience is but a word that cowards use
Devised at first to keep the strong in awe.

(V, iii, 309—310)

The hero's last words reveal biting tragic irony and humor. His struggles for the crown prove nothing but his cries for a horse.

A horse./ a horse./ my kingdom for a horse./

(V, iv, 7 : V, iv, 13)

This simple and suggestive line reminds me of the grand style of which Shaksepeare shows a masterly command in his later plays. It seems to me that the secret of Shakespeare's style consists in the tension between highly rhetorical expressions and simple and terse sentences.

Next let us have a glance over Ex-queen Margarets' expressions which are highly rhetorical. Her speeches form a *soprano* part of the elegiac quartet sung by the four ladies in this drama. She says to Queen Elizabeth :

Poor *painted queen*, *vain flourish* of my *fortune* !
Why *strew*'st thou *sugar* on that *bottled spider*,

Whose *deadly web ensnareth* thee about?
Fool, fool! thou *whet'st a knife* to kill thyself.
The time will come when thou shalt wish for me
To help thee curse that *poisonous bunch-back'd toad*.
(I, iii, 241—246)

These metaphors are again referred to in Act IV scene iv and some modified metaphors are added and piled up.

I call'd thee then *vain flourish* of my *fortune* ;
I call'd thee then *poor shadow, painted queen* ;
The presentation of but what I was ;
The *flattering index* of a *direful pageant* ;
One heaved a-high, to be hurl'd down below ;
A mother only mock'd with two sweet babes :
A dream of what thou wert, a breath, a bubble,
A sign of dignity, a garish flag,
To be *the aim of every dangerous shot* ;
A queen in jest, only to fill the scene. (Ⅳ, iv, 82—91)

Queen Elizabeth is an *alto* singer in the chorus whose speeches are also metaphorical.

Why grow the *branches* now the *root* is *wither'd* ?
Why *wither* not the *leaves* the *sap* being gone ?
If you will *live*, lament; if *die*, be brief,
That our *swift-winged souls* may catch the king's ;
Or, *like obedient subjects*, follow him
To his *new kingdom of perpetual rest*.
(Ⅱ, ii, 41—46)

Here we see the metaphors 'branches', 'leaves', 'root', and 'sap' interwoven skilfully with the images of 'life' and 'death'. Anaphora, simile, antithesis and rhetorical questions are also utilized.

The tiger now hath seiz'd the *gentle hind* ;
Insulting tyranny begins to *jet*
Upon the *innocent and aweless throne*.
(Ⅱ, iv, 50—52)

Margaret compared Richard to a toad and Elizabeth likened him to a

tiger. This kind of metaphor may be called 'the shorter form of simile'.(10)

No doubt *the murderous knife* was dull and blunt
Till it was *whetted* on *thy stone-hard heart*,
To revel in the entrails of *my lamb*s.

(Ⅵ, iv, 226—228)

The metaphor 'to whet a knife' was employed also by Margaret in the quotation shown above (I, iii, 241—246) .

Lady Anne is a *tenor* singer in the quartet who expresses her sorrow in front of the bier of Henry VI.

Lo in these *windows* that let forth thy life,
I pour the *helpless balm* of my poor eyes.
Cursed be the hand that made these *fatal holes* !
Cursed be the heart that had the *heart* to do it !
Cursed the blood that let this *blood* from hence !

(I, ii, 12—16)

Here we see various rhetorical devices such as anaphora, parison, metaphors, and puns.

Later she laments her irretrievable mistakes and says :

Even in so short a space, my woman's heart
Grossly grew *captive* to his *honey words*
And proved the *subject* of my own soul's *curse*,
Which ever since hath kept my eyes from rest ;
For never yet one hour in his bed
Have I enjoy'd the *golden dew of sleep*,
But have been waked by his *timorous dreams*.

(Ⅵ, i, 79—85)

Duchess of York resounds the tone of *bass* in the Requiem.

I have bewept a worthy husband's death,
And liv'd with looking on his *images* :
But now *two mirrors* of his princely semblance
Are crack'd in pieces by *malignant death* ;
And I for comfort have but *one false glass*,
That grieves me when I see *my shame* in him.

(Ⅱ, ii, 49—54)

(10) Quintilian : Institutio Oratoria, VIII, vi, 8 p.305

The metaphors such as 'mirror', 'images', 'glass' are ingeniously intertwined.

Alas, I am *the mother* of *these moans* ;
Their woes are *parcell'd*, mine are *general*.
She for an Edward weeps, *and so do I* ;
I for a Clarence weep, *so doth not she* ;
These babes for Clarence weep, *and so do I* ;
I for an Edward weep, *so do not they* ;
Alas, you *three*, on me, *threefold* distress'd,
Pour all your tears ! I am your *sorrow's nurse*,
And I will pamper it with lamentations.

(Ⅱ, ii, 80—88)

Here we see a typical example of Shakespeare's rhetorical style in which intricate combinations of rhetorical tropes such as anaphora, epiphora, parison, and metaphors are shown. Thus the quartet sings a dolorous dirge whose main theme is an unnatural murder through the hand of the dissembling king Richard.

Thus in this play we can see that a speedy succession of Richard's cruel deeds are lamented by the elegiac chorus of four ladies, which is coldly ridiculed with amoral cynicism by Richard, whose atrocious conducts and dissembling character are mirrored in the beautiful metaphors [11] of Tyrrel, an assassin, with apathetic detachment of Socratic irony.

(Ⅱ) Simile

Quintilian defines and explains simile as follows :

"On the whole, metaphor is a shorter form of simile, while there is this further difference, that in the latter we compare some object to the thing which we wish to describe, whereas in the former this object is actually substituted for the thing". [12] And further he says : "The invention of similes has also provided an admirable means of illuminating our descriptions. Some of these are designed for insertion among our arguments to help our proof, while others are devised to make our pictures yet more vivid". [13]

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(11) Cf, Richard Ⅲ, Ⅳ, iii, 1—22 (Globe Edition)
(12) Quintilian : Institutio Oratoria, BK Ⅷ, vi, 8.
(13) Ibid, BK Ⅷ, iii, 72

Thomas Wilson says, "A similitude myghte be enlarged by heapynge good sentences, when one thinge is compared wyth another, and a conclusion made thereupon.……Similitudes are not onely used to amplifie a matter, but also to beautifie the same, to delite the hearers, to make the matter plain".(14)

Let us see some examples of the similes in this work. In the conversation with the young Prince, Richard says 'aside' :

Thus *like the formal vice, Iniquity,*
I moralise two meanings in one word.

(Ⅲ, i, 82—83)

As is explained by Prof. A. H. Thompson,(15) Vice and Iniquity were derived from the Morality plays, and well known to the audience of those days. With this simile the author tries to carve Richard's Machiavellian character in relief. Richard had already revealed his decision and plans in his soliloquy in the third part of King Henry VI, wherein he says :

I'll play the orator *as well as Nestor,*
Deceive more slily than *Ulysses* could,
And, *like a Sinon,* take another Troy.
I can add colours to the chameleon,
Change shape with *Proteus* for advantages,
And set *the murderous Machiavel* to school.

(3 Henry VI: Ⅲ, ii, 188—193)

In his wooing to Lady Anne, the hero says as follows :

When thy warlike father, *like a child,*
Told the sad story of my father's death,
And twenty times made pause to sob and weep,
That all the standers-by had wet their cheeks,
Like trees bedash'd with rain : in that sad time
My manly eyes did scorn an humble tear.

(I, ii, 160—165)

In this example we see two kinds of similes: the former can be called 'descriptive simile' and thd latter 'intensifying simile'. Aristotle says, "Successful similes are in a sense metaphors, since they always involve two relations like the

(14) T.Wilson : The Arte of Rhetorique (Scholars' Facsimiles and Reprints) P.213
(15) Cf, King Richard the Third, ed, by A, H, Thompson, pp, 91-92, (foot-notes)

proportional metaphor".[16].....“A simile succeeds best when it is a converted metaphor".[17]A good intensifying simile can be said to be on the threshold of a good metaphor, and the example shown above may be classified into it.

In his first monologue he says :

If the King Edward be *as* true and just
As I am subtle, false and treacherous,
This day should Clarence closely be mew'd up.

(I, i, 36—38)

Here simile is employed to exhibit the striking contrast between the hero's character and that of King Edward's. He utilizes this knowledge about his brother and reverses the fact in the following words.

I would to God my heart were flint, *like Edward's*;
Or Edward's soft and pitiful, *like mine*.
I am too childish-foolish for this world.

(I, iii, 140—142)

Here simile and metaphor are used to show his dissembling character. Quintilian says, "There is available the device of dissimulation, when we say one thing and mean another, the most effective of all means of stealing into the minds of men and a most attractive device, so long as we adopt a conversational rather than a controversial tone."[18]

In Act Ⅲ scene V, Richard and Buckingham appear on the Tower-walls in rusty battered armor to pretend to be fearful of Hastings' treason. They exchange the following words ;

Rich. *Murder thy breath* in middle of a word,
And then begin again, and stop again,
As if thou wert distraught and mad with terror?
Buck. Tut, I can counterfeit the deep tragedian ;
Speak and look back, and pry on every side,
Tremble and *start at wagging of a straw*,
Intending deep suspicion : ghastly looks
Are at my serice, *like enforced smiles*.

(Ⅲ, v, 1—9)

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(16) Aristotle : Rhetoric, 1412b

(17) Ibid, 1413a

(18) Quintilian : Institutio Qratoria, BK IX, i, 29.

In this dialogue, too, simile, metaphor, and hyperbole are utilized to show their dissembling character and plot.

Then Richard asks Buckingham to tell Mayor and the citizens Edward's misdeeds and illegitimacy of the young princes, and Buckingham answers:

Doubt not, my lord, I'll play the orator
As if the *golden fee* for which I plead
Were for myself.

(Ⅲ, v, 95—97)

Here simile and pun are employed cleverly. Again to Richard's question as to the response of the citizens, Buckingham answers as follows:

they spake not
But *like dumb statuas or breathing stones*
Gazed each on other, and look'd deadly pale.

(Ⅲ, vii, 24—26)

Here we see a good example of intensifying simile.

Richard's dissimulation culminates when he appears on a gallery above with a show of piety between two bishops and pretends to refuse the crown.

First, if all obstacles were cut away,
And that my path were even to the crown,
As my ripe revenue and due by birth ;
Yet *so much* is my poverty of spirit,
So mighty and *so many* my defects,
As I had rather hide me from my greatness,
Being *a bark* to brook no mighty sea,
Than in my greatness covet to be hid,
And in the vapour of my glory smother'd.

(Ⅲ, vii, 156—164)

Here metaphors are dexterously woven into simile. A comical and theatrical tone is suggested in this scene.

Lady Anne expresses her grief at the death of King Henry VI and grudge against Richard with the help of rhetorical devices.

More direful hap betide that hated wretch,
That makes us wretched by the death of thee,
Than I can wish to adders, spiders, toads,
Or any creeping venom'd thing that lives ! (I, ii, 17—20)

If ever he have wife, let her be made
As miserable by the death of him
As I am made by my young lord's death and thee !

(I, ii, 26—28)

In the latter example, the Quarto editions show the above quotation whereas in the Folio edition we see *'more* miserable……*than* I am', instead of As miserable as I am. This proves in a measure that the patterns, 'more…than' and 'rather …… than' may be admitted as similes, just as 'blacker than a raven' means as much as 'as black as a raven'. In this broad sense the following dialogue might be admitted as an example of simile.

Rich. : *Fairer than* tongue can name thee, let me have
Some patient leisure to excuse myself.
Anne : *Fouler than* heart can think thee, thou canst make
No excuse current, but to hang thyself.

(I, ii, 81—84)

In this keen encounter of wits various rhetorical devices such as 'parison', 'simile' and 'metaphor' are employed adroitly.

Then Richard compares Anne to the sun and says :

You should not blemish it (beauty), if I stood by :
As all the world is cheered by the sun,
So I by that, it is my day, my life.

(I, ii, 128—130)

Queen Elizabeth also proves herself a good champion in the wit combat with Richard.

Eliz: And I, in such *a desperate bay of death,*
Like a poor bark, of sails and tackling reft,
Rush all to pieces on *thy rocky bosom.*
Rich: Madam, *so* thrive I in my enterprise
And dangerous success of bloody wars,
As I intend more good to you and yours
Than ever you or yours were by me wrong'd !

(Ⅵ, iv, 232—238)

A harmonious blending of metaphors and similes can be noticed here.

In Act I scene iii, Queen Elizabeth and Queen Margaret retort upon

Richard saying :

Eliz. : *As little joy*, my lord, *as* you suppose
You should enjoy, were you this country's king,
As little joy may you suppose in me,
That I *enjoy*, being the queen thereof.
Mar. : *A little joy enjoys* the queen thereof;
For I am she, and altogether *joyless*.

(I, iii, 151—156)

Here we can feel the author enjoying a little joy of rhetorical tricks.

Queen Margaret also employs various rhetorical devices of comparison in her piercing curses.

Why, then, give way, dull cloud, to my quick curses !
If not by war, by surfeit die your king !
As ours by murder, to make him a king !
Edward thy son, which now is Prince of Wales,
For Edward my son which was Prince of Wales,
Die in his youth by like untimely violence !
Thyself a queen, for me that was a queen,
Outlive thy glory, *like my wretched self* !
Long mayst thou live to wail thy children's loss ;
And see another, *as I see thee now*,
Deck'd in thy rights, *as thou art stall'd in mine* !

(I, iii, 19—6207)

Strange to say, it is a murderer who discusses conscience and repents of his crime, and it is Tyrrell, an assassin, that soliloquizes the report of the murder of the two young princes in beautiful metaphors and similes.

Although they were flesh'd villains, bloody dogs,
Melting with tenderness and kind compassion
Wept like two children in their death's sad stories.
'Lo, thus', quoth Dighton, 'lay those tender babes' :
'Thus, thus', quoth Forrest, 'girdling one another
Within their *innocent alabaster arms* :
Their lips were four red roses on a stalk,
Which *in their summer beauty* kiss'd each other:

(Ⅳ, iii, 6—13)

This most beautiful metaphor in this play is a clear Heavenly mirror reflecting the disastrous results of Richard's cruel deeds. This short scene may be said a climax or the dividing ridge in this drama.

Next let us see the repentance of the second murderer when he saw the first murderer stab Clarence.

A bloody deed, and *d*esperately *d*ispatch'd !
How fain, *like Pilate*, would I wash my hands
Of this most grievous murder. (I, iv, 278—280)

Here we see a very suitable simile and the repetition or alliteration of 'd' sound which suggests the gloomy atmosphere of the scene.

Last of all let us have a glimpse of Hastings' last words.

O *m*omentary grace of *m*ortal *m*an,
Which we more hunt for than the grace of God !
Who builds his hopes in air of your good looks,
Lives like a drunken sailor on a mast,
Ready, with every nod, to tumble down
Into the *fatal bowels of the deep*. (Ⅲ, iv, 98—103)

Apostrophe, alliteration, transferred epithet, metaphors, and simile are blended well together in this example.

In this play we see very sparing uses of similes : about 50 similes are employed in it while in the third part of King Henry VI a little more than 100 similes can be found. It is probably due to the speediness and concentration of this work. As to the quality of the similes in this play, there are far more descriptive similes than intensifying similes; and such imaginative similes as can be found in his later plays are few.

As is suggested by Prof. T. W. Baldwin,[19] Shakespeare seems to know the figure and trope of 'ironia' of which Quintilian says : "In the figurative form of irony the speaker disguises his entire meaning, the disguise being apparent rather than confessed. In the trope the conflict is purely verbal, while in the figure the meaning, and sometimes the whole aspect of our case, conflicts with the language and the tone of voice adopted; nay, a man's whole lifemay be coloured with with irony, as was the case with Socrates."[20]

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(19) T, W, Baldwin : Shakespeare's Small Latine and Lesse Greeke, BK Ⅱ, p.144

(20) Quintilian : Institutio Oratoria, BK. IX, ii, 46

In this work we notice not only verbal irony through metaphors, similes, and other rhetorical devices, but also lots of dramatic ironies ingeniously adumbrated here and there in the play. Moreover the author's viewpoint might be said that of Socratic irony.

The following list shows the places where similes are employed in the play.

I, i : 36-37 ; 60-61 ; 130-131.
I, ii : 17-20 ; 26-29 ; 65-66 ; 70 ; 81-84 ; 117-119 ; 146-147 ; 159-163 ; 203-204.
I, iii : 140-142 ; 151-152 ; 161-162 ; 168-169 ; 197-198 ; 202-203 ; 204-206 ; 272.
I, iv : 30-31 ; 52-53 ; 155-156 ; 209-210 ; 217-218 ; 246 ; 265-266 ; 276-277 ; 283.
II, i : 16-17 ; 72-73.
II, ii : 45-46 ; 47-48 ; 130-130 ; 153.
II. iii : 42-44.
II, iv : 54.
III, i : 9-10 ; 82-83 ; 108-109 ; 130 ; 157-159 ; 170.
III, ii : 65-68 ; 77-81.
III, iii : 19-20.
III, iv : 11-12 ; 44-45 ; 51-52 ; 87-88 ; 95-98.
III, v : 1-4 ; 8-9 ; 24 ; 29-30 ; 62-63 ; 93-94 ; 95-97.
III, vi : 10-12.
III, vii : 25-26 ; 51-53 ; 134-135 ; 158-163.
IV, i : 8-10
IV, ii : 38 ; 62-63.
IV, iii : 6-9.
IV, iv : 5-7 ; 16-17 ; 31-32 ; 125 ; 233-235 ; 236-239 ; 354-355 ; 398-399.
V, ii : 7-9.
V, iii : 241-242 ; 325-326.
V, v : 15.

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